what I hope some day to be, what I shall he; that people* cannot foretell
the work to come just from the look in my eyes.

18 March

I live in expectation. I no longer dare begin anything. My courage
is all on edge from repeating over and over again: how I shall bo working in two weeks, when I give all my time to *Allalnl* '* Oh, (host* long
days of struggling with the work! The thought of them clings to me and
keeps me from concentrating on other things now.

My head is cluttered with my work; it tosses about in my head; I
can no more read than write; it always gets between the book and my
eyes. This is an intolerable mental restlessness* At times I am seized by
a mad desire to drop everything, at once, to cancel my lessons, to send
everyone packing and ignore the necessity of paying visits, to lake refuge in myself ᵘas in a tower," and to develop my vision. , . . But I can
do this only in a new, unknown environment. Unless my senses arc* disoriented I shall fall back into the familiar ruts, into daydreams built on
recollections. Life must be utterly new, and nothing in the surroundings
must remind me that, outside, there are other things. The illusion of
working in the absolute.

But where? The dream-cell; in the Gausses, in the Dauphine? 1
thought once of the room I had discovered in Pads; but active life* is too
close; besides, a real incognito would be impossible; my mind would be
too restless. . . . Meanwhile, perhaps a week at Mortefontaine.

One thing is certain, and that is that I drop all lessons, all shackles,
in twelve days, or fourteen.

My mind is so taut now that I am afraid it may relapse, may relax
at the moment when . . -

S May

I must do *Attain. Examen d*Andre Walter. (*Begin at once to gather
notes.) *Traite du Narcisse.**

Point out, for *Andr6 Walter,* the lack of conclusion, which baffles the reader. First of all I must prepare the **e ut Varietur* edition** to rest mo from the *Cahiers.*

It is essential to work relentlessly, all at once, and without letting anything distract you; this is the real means of achieving the unity of a work of art. Then, once it is finished, while the written pages are resting, you must read relentlessly, voraciously, as is fitting after such a fast, and to the very end, for it is essential to know everything. Ideas will

* A part of Gide's first published work, the anonymous *Cahfars $Andr& Walter (Andrt Walters Notebooks)* (1891).

[6] *Treatise of the Narcissus (*1892), the first book Gide signed.